

FM *cfuv* 102
VICTORIA'S RADIO ALTERNATIVE

OCT. 1990

OFF3EAT

A listener's guide to alternative radio

free

KILLDOZER

A band of terrorists

A guide to

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FROM THE INSIDE

Thanksgiving, the World Series, Hallowe'en, and the Harvest Moon. Autumn, and October in particular, bring us all of these events and seasonal rituals. Though we at CFUV don't really expect to be mentioned in the same breath with Hallowe'en, October is also that time of the year when CFUV's annual fundrive shifts into high gear.

Fundrive '90 will take place from October 16 to 29. This is the one and only time of the year when CFUV DJ's take to the airwaves to ask you to make a financial commitment and support non-commercial, campus-community radio, serving Victoria and up-Island communities. Even though it may be a little annoying at times to hear our repeated on-air appeal for pledges and donations during this fundrive fortnight, we do it because the money raised is essential and necessary for the continued operation of the station and to support the diversity of programming that we offer (peruse Dialtales in the centre pages of OFFBEAT for program details.)

Fundrive '89 was our most successful ever fundraiser. It enabled CFUV to complete much-needed renovations to our production and training studio, our newsroom and acquire new equipment for our broadcast studio. Fundrive '89 and our renovation project also benefitted from a matching grant made by the University of Victoria for all funds raised. We are happy, to say the least, that UVic has again agreed to match funds raised for capital projects during Fundrive '90. Yes, that means that a significant portion of the money raised during Fundrive '90 will be matched dollar-for-dollar! We also enjoy the continuing and generous support of UVic students through their Students' Society for a contribution to our yearly budget. However, we still have to raise another 30-40,000 dollars from various sources and this is where you, our listener, can help.

Fundrive '90 is a lot of work for volunteers and staff at CFUV. The planning has been in the works since the spring and the pace will increase in the weeks ahead. We will be featuring a wide variety of guest hosts throughout Fundrive to help us with the formidable task of persuading you to pick up your phone and make a pledge. We will be having lots of on-air giveaways and draws to perk up your radio ears. All of our DJ's will be planning special programs. To help you celebrate Fundrive '90 with us, here are some dates to keep in mind:

October 10, Wednesday - CFUV Fundrive '90 and SUB Productions present Johnny Clegg and Savuka live in concert at the Unicentre Auditorium at 8:30 p.m. See the article on Johnny Clegg in this issue.

October 21, Sunday - CFUV presents Faith Nolan at the Newcombe Auditorium at 8:00 p.m. This event is a fundraiser for the Status of Women Action Group and Lesbian News and CFUV is delighted to bring Faith Nolan back to Victoria.

October 22, Monday - the second annual CFUV Women's Radiothon is expanded this year and will hit the air at 6:00 a.m. and run 'til midnight -programming by women, featuring women.

October 26, Friday - the CFUV Sound System and assorted DJ's will present a rock-your-socks-off-Halloween-soon-to-come dance in the Commons block. A beer garden will be featured.

October 27, Saturday - Fundrive '90 presents a Women's Dance in the SUB Upper Lounge at 8:00 p.m. Fully licensed, great dance music, women only.

We sincerely hope that you will be able to attend some of these events and listen to our Fundrive '90 programming.

P.S. All donations made to Fundrive '90 are tax deductible and tax receipts will be issued.

Rob Egan
Station Manager, Publisher



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Volume 5, Number 5

EDITOR

Sharan Dhaliwal

ASSISTANT EDITOR

Martin Allen

EDITORIAL ASSISTANTS

Dean Sekyr, Chris Devlin, Lauri Nerman

CONTRIBUTORS

Sarah Kramer, Lauri Nerman, Martin Allen, Deryk Barker, Pat McEown, Martin Ashwood-Smith, Garth Mullins, Elspeth Houghton, Clint Hutzulak, Al Mumford, Chris Devlin, Christi York

COVER DESIGN

Ken Henderson

(photos: Christi York)

TYPESETTING & LAYOUT

Grafix Publishing and Design (Ida Eriksen, Sexy Crayola, Billy Gremlin, Jennifer Eaton, Ken Henderson, Claudette Cloutier, Keitha Stockand, and our friend Konstantinos)

ADVERTISING

Chris Sine (721-8704)

PUBLISHER

Rob Egan

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OFFBEAT publishes 10,000 free copies but if you want to dig it out of your mailbox, subscribe for \$10 for 12 issues. Become CFUV's friend/buddy/pal with a tax deductible donation of \$20 or more. Cheques should be made out to CFUV.

Comics and other submissions are welcome for the next issue by the 15th of the current month. Please include your phone number with your typed, double-spaced articles. If you want them back, include a stamped, self-addressed envelope and send it to OFFBEAT/CFUV Radio, Student Union Building, UVic, P.O. Box 3035, Victoria, B.C., V8W 3P3.

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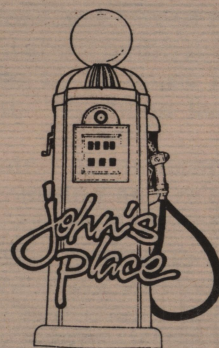
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POLITICS

This article was originally printed in *Kinesis*.
by Lauri E. Nerman

Music is often associated with what we hear as opposed to what we don't hear. Music by women has endured a high level of invisibility, myth and exploitation within an industry that wishes women would disappear.



If women weren't prepared to disappear, then they became part of the packaging game. Both commercial and progressive radio contribute to the situation, being tentacles of the larger record industry. A lot of women's music is held back from the listener on the radio. Because of this, good music is kept unknown and ignored. Select women are allowed to emerge in the industry as they are considered marketable and commercially viable.

Women's contribution to music has been undervalued and therefore overlooked. In the 1950s, women were at the forefront of the rockabilly movement which is traditionally depicted as a male bastion. Rockabilly, which emerged in the 1940s as an amalgam of country, swing, Black rhythm and blues and gospel, flourished commercially from 1954 to 1960. Women rockabilly performers were new and renowned country stars who shifted into this mode of music as it afforded them the freedom of a more sexual and adult sound.

Rose Maddox defied the feminine tradition with her hit "Wild, Wild Young Men," where she speaks of a young woman's sexual aggressiveness. Janis Martin, Wanda Jackson, the Collins Kids and Alvadean Coker were also big stars. By the early 60s, most of the male rockabilly stars had stopped performing: Elvis had joined the army and others were embroiled in personal scandals. Ignoring the female stars, the record companies began to promote a more refined male teenage sound. The surviving rockabilly women reentered the country

field successfully and endured the traditional trappings of that particular sound.

Equally unknown is the great swing band of the 1940s: The International Sweethearts of Rhythm. They were the first multi-racially integrated women's dance band and were popular for over a decade. Ironically, they are never mentioned in any of the books documenting big bands.

Bands like the Sweethearts were written out of history until historian Rosetta Reitz began the task of compiling and researching "lost" women's music. Her record label, Rosetta Records, offers the listener a rare opportunity to hear unknown and important recording artists.

The packaging and promotion of women musicians also affects what we hear or don't hear.

In 1961 rhythm and blues recording star Gloria Jones released "Tainted Love." A decade later the male duo, Soft Cell, produced a hit disco cover of this song. Not once in their career did these boys credit Jones with the original. Few people are aware of her version which is soulful and passionate: far removed from the disco rip-off. Her sound and content were revolutionary for the strong girl-group sound influence of the early 60s.

Ground was further broken at this time by Betty Everett who recorded the original "You're No Good." This composition was originally intended for male singer Dee Clark but the producers decided on a female lead. Everett recorded the song which has surprisingly feminist overtones. The song was also a big hit for Linda

Ronstadt in the 70s.

Rhythm and blues performer Laura Lee risked her career to counter sexism within the 60s sound. At a time when most women performers were singing stereotypical songs she was recording feminist songs including "Wedlock is a Padlock" and "Love and Liberty." Her music virtually disappeared from most catalogues until a few years ago when a distributor in England re-released a portion of her music. Ironically she remains unknown in her native North America.

These women fought against traditional packaging and sound when it was unpopular and virtually impossible to do so. It is no coincidence that their music has been inaccessible and forgotten.

In the 1970s the band Labelle, comprised of Sarah Dash, Nona Hendryx, and Patti Labelle, originated as an R&B, gospel-based funk band. Toward the end of their career they adopted a unique space-queen look, creating their only million-selling hit, "Lady Marmalade." Due to the mass popularity of this song, people forget that Labelle were serious, politicized R&B singers, not packaged disco queens.

The Wilson sisters (of Heart) were also victims of artificial standards set by industry. The majority of their early videos show one of the sisters only from the neck up. She was too large by industry's standards. How often are we spared Eddie Van Halen's body or, for that matter, any male star? The message for women is all too clear: their look and sound are synonymous.

This concept is not new. In the '60s,

OFFSOUND

the Motown sound was also a particular look. The young women were always Black (but not too Black), sweet and feminine looking. Often their look was indistinguishable; hence the phrase "girl-group." Years later stories emerged about the unprecedented control producers wielded, as these women were strictly commodities in the industry.

Commodities need to be packaged and products need buyers. This applies to more recent singers such as young women like Debbie Gibson, Tiffany and Candi. They gesture suggestively, throw kisses and ambiguous desires at the audience and camera. We recognize the surface packaging: see-through and fluffy with an air of seduction, geared to the large young heterosexual market.

Beyond this fluffy packaging is a more insidious message: youth and their looks are to be exploited. Recently, on a music award show, Debbie Gibson, dressed in a white leather mini-suit positioned herself on top of a matching piano. She seductively gestured while singing in her innocent and wholesome manner. Her questionable music (at the best of times) became secondary to her suggestive movements. Most viewers were not interested in her music and were focused on the image or package she was presenting.

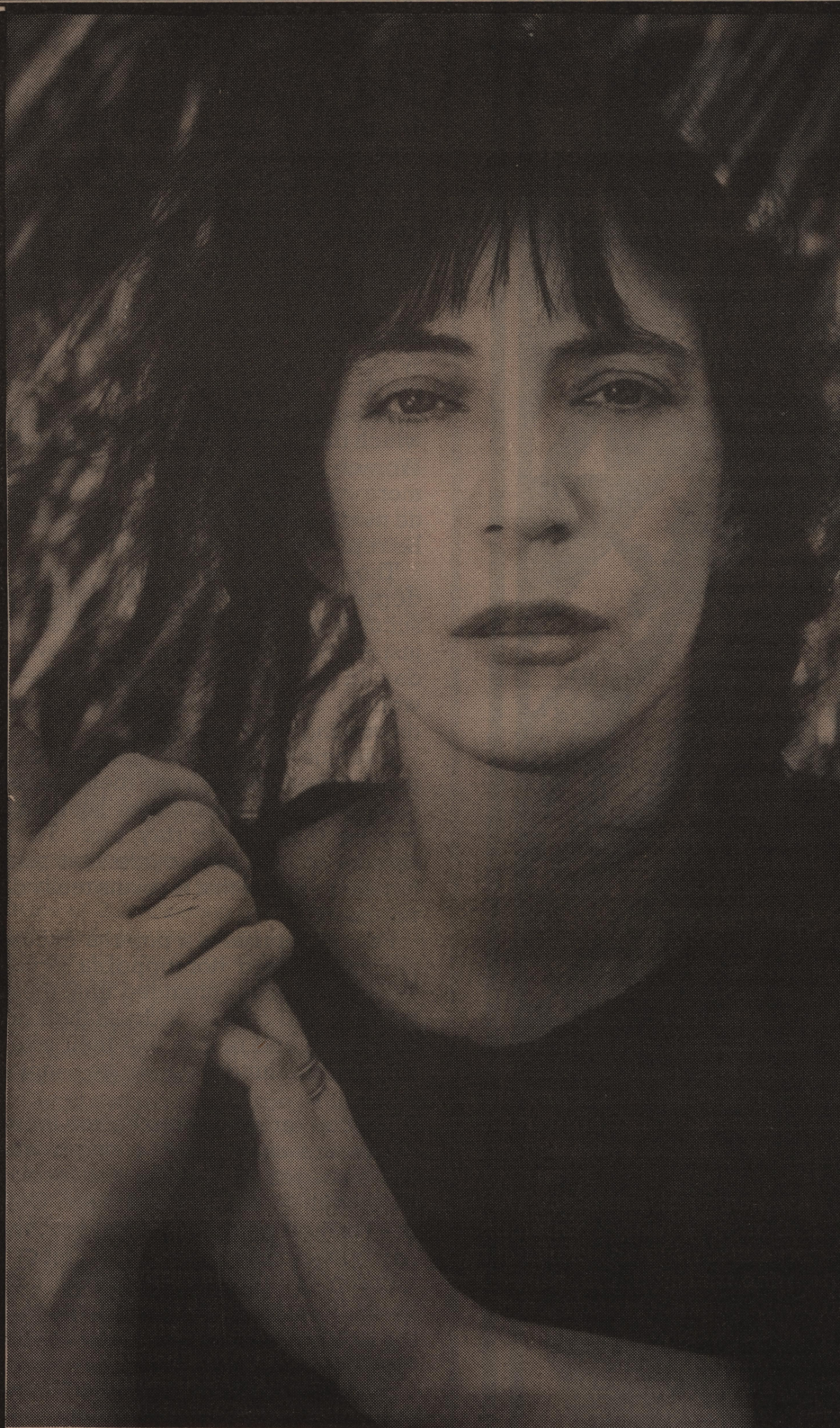
Tracy Chapman's involvement with the music industry's packaging game is less recognizable but equally manipulative. Her successful debut album, considered original and visionary, has defied traditional first-album sales. For most, she represents a refreshing integrity and talent. The packaging machine of the industry is very aware of her appeal, and for strictly altruistic reasons, they support her low-key approach to tours, dress and the media.

Tracy Chapman could be anyone in the industry's eye. Because she generates a lot of money, she is left alone in the spotlight. Easy access to her sound comes from the dollars generated, not a real commitment to her politics, thoughts or vision. The industry has bought her sound for now. Where she will be allowed to go from here is difficult to predict.

Over the years, a number of feminist bands have compromised their original sound and image for commercial success. The following examples share one common factor: a desire for a larger audience and mainstream acceptance. Unfortunately the original vision and power of their music is lost in the process.

In the late '70s, the English band, The Bodysnatchers, had a strong following for their hard-core feminist punk music. Artistic differences surfaced within the band as some members were tired of struggling with the financial difficulties associated with a political band. The band disbanded and resurfaced with a new name and new look. The Belle Stars, comprised of some of the original members of The Bodysnatchers, had a gentler sound and discovered a glamour girl look. Their transformation translated into wider acceptability and music that was fluffy and non-threatening: pure pablum.

Amazulu, a British reggae band was at the forefront of political protests for the Greenham Common peace camp.



Patti Smith



Black but not too black

It was common to see this dynamic band at most political benefits in England. Their music encompassed the beat of reggae yet their lyrics broke away from the traditionally misogynistic reggae form. Often they spoke of women's power, the need to heal our planet against nuclear devastation. Recently they recorded an album which is so light-weight it is embarrassing. One of the songs could be a commercial for Club Med. Like the Belle Stars, they look seductive and inviting: an image contrary to their origins.

There are women who have resisted and rebelled against the artificial dictates of commercial success. In 1984, Dalbello released an album titled "Whomanfoursays." What is remarkable about this release is the transformation that occurred for its composer and singer. Lisa Dalbello was a highly packaged and successful disco singer in the '70s whose career was completely controlled by her family and manager. Anyone who is familiar with her early work will acknowledge her powerful voice which was almost obscured by the disco setting. Most of the material was offensive and demeaning, reducing Lisa Dalbello to a packaged entity.

Dalbello (dropping the Lisa of her past) broke away from this commercialism and after a number of years of healing released "Whomanfoursays." The album features Dalbello on the cover in dramatic war paint. The album is visionary and complex, encompassing subjects such as child abuse, sexuality, and the darker side of relationships. It is not an easy album, demanding real listening and thought. The critics ignored it and most people associate the album with her early work. Her anger at her family and loss of personal control is explored in gripping detail.

Her strength lies in her ability to allow her anger to be the driving force behind her expression. This translates into thoughtful and original sound. Because conditioning teaches women otherwise, this form of expression is rare, and virtually ignored when it occurs.

Patti Smith is a musician who defied packaging and industry direction. In the early '70s, she arrived on the New York music scene and destroyed all preconceived theories of music. Already an acknowledged music critic and poet, she began to set her poems to music. Her live performances and records stretched the boundaries of music.

In 1974 she released what is considered the first punk rock record, "Hey Joe b/w Piss Factory." She introduced the world to the concept of androgyny and claimed the rock-musician-as-shaman role traditionally reserved for males. When asked about being such an important woman in the music industry, she replied, "It's better than being dead."

Patti Smith created an audience with her uncompromising and original sound. This is a critical distinction from the norm. Music is often packaged and produced with a particular audience in mind. The concept of creating an audience allows musicians artistic freedom and autonomy. However, this artistic freedom and autonomy cannot be financially viable if audiences continue to purchase and

FROM SOUTH AFRICA

JOHNNY CLEGG

FORMERLY OF JULUKA

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AND SUB PRODUCTIONS

cont. from p 5

support mainstream industry and its musical dictates.

Kate Bush has also been creating her audience for the past 15 years. Originally signed with EMI at the age of 16, her career has maintained her experimental and unique sound.

For most of her recording ventures she has had the almost unprecedented position of being her own producer. She is able to work within her own personal schedule and rarely tours. She also maintains her own recording studio and is able to have control of all aspects of her recording, which is considered unusual and for most women is a privilege.

Another form of audience has been created by "traditional" women's music distributor, Olivia Records. This recording company packages and distributes a distinct lesbian sound, which translates into the Olivia sound. Women artists who venture into the more avant-garde, punk or less acoustic mode have little hope, or desire, to be represented by this company.

Those lesbians who are enjoying a degree of mainstream commercial success remain hidden in closets that just seem to be getting bigger every day. In interviews with some of these women they are adamant about not discussing their sexuality.

It seems that, as they succeed, they disassociate more from their lesbianism and their sisters who have supported them from day one. Their silence is part of a cycle that reinforces the belief that lesbians really do not exist.

Fear of reprisal is a popular excuse yet internalized homophobia is not. Things will never change until these women, and others, address their homophobia and realize that their sexuality is something to celebrate — not to fear.

Vancouver songwriter Ferron is one of the rare examples of a singer who has managed to balance her lesbian roots with a successful career. Contrary to most marketing strategies, she has consciously decided to reject a number of lucrative recording contracts in order to maintain control of the production and distribution of her material.

Within our respective communities there needs to be an acceptance and

welcoming toward a broader definition of women's music. There are many musicians who are attempting to work beyond a particular dictate. At the same time women need to be more discerning about accepting most mainstream music.

Recently while d.j.ing a women's dance, I was approached by a group of women who insisted that I play "Under my Thumb" by the Rolling Stones. I explained that the lyrics were offensive, as were the Rolling Stones. They replied that they liked the sound and did not care about the lyrics because they never listened to them. Music co-exists with lyrics at all times. Words are powerful, political and transformative. Music around us today does not recognize or service these essential qualities.

Recently a number of "new" women musicians are making inroads in this long neglected area. Tanita Tikarum, Toni Childs, Sinéad O'Connor and Julia Fordham are creating their special and deeply personal artistic worlds against long odds. The media treats their existence as a new phenomena, yet outside the commercial world, women musicians have existed and struggled against great barriers for a long time.

The media, particularly radio, has been negligent in representing women artists who attempt to step out of stereotypical sound and packaging. Progressive radio could be a strong voice in creating an audience for women's music, yet it isn't. The programming is heavily weighted towards male bands and vocalists. Programs focusing on women and music (still considered a specialty area) are strictly band-aid solutions. Their much-needed presence is used to obscure the real need for equal programming. Music by women should not be in the minority but equally represented on radio.

Music by women has risen visibly against false assumptions and barriers. Women's talent and importance should no longer be a surprise to the industry. It is time to demand that the access to all music by women should no longer be the exception.

Tune into Women's Radiothon Oct. 22 from 6:00 a.m. - midnight.

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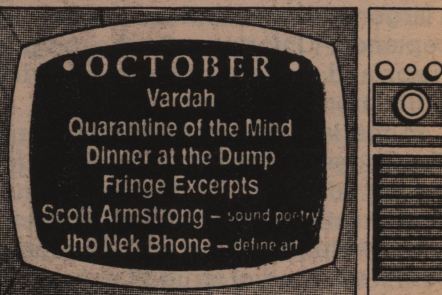
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Last year CFUV decided to devote four hours to a women's radiothon. The event was one of the highlights of Fundrive both in content and from a financial perspective. Over \$800.00 was raised in four hours. The message was clear from our listeners - MORE!!

So here we are, a year later, it's Fundrive time again and now the radiothon is eighteen hours long. Yet your support goes well beyond this one event. We have more women volunteers than before. Balance on air is very important to us and it is something that is slowly changing. Women's music is being played more across the board. We have also worked steadily at educating ourselves about homophobia and sexism.

Women's Radiothon

Mon., Oct. 22

Enjoy this special event, featuring only women DJ's and musicians all day and evening. Your continued support of this event is something very special to us at CFUV.

6 am ROCK: The morning begins with the sound and voices of our early-to-rise and hasty-to-arrive morning DJ's.

8 am FOLK: Cathy Taylor and Becky Bernsen take to the airwaves to tickle your wallet. Rumour has it that Faith Nolan might drop by the studio to help out with Fundrive.

10 am CLASSICAL: Suzanne Edmonson insists on keeping her show a special secret until air time. She guarantees us it's worth the wait.

Noon PUBLIC AFFAIRS MAGAZINE: Lise Lotte Loomer has prepared a special show focussing on women's issues.

1 pm ???: Surprise, surprise, we know you can't wait to pledge and find out what we have in store for you.

2 pm NATIVE VOICE: The First Nation's women have prepared this special edition of Native Voice for the radiothon.

3 pm ROCK: The sound of at least twenty DJ's. We don't know how to fit everyone into the studio. We're thinking of tearing a wall down.

5 pm JAZZ: Ann Lloyd, a seasoned radiothoner, will be playing a blend of Jazz to welcome in the evening's festivities.

6:30 pm BLUES, GOSPEL, JAZZ: B. Beguine abandons late-night programming for one night to help out with a special radiothon show. Music with a twist.

8 pm LESBIAN/GAY: Back by popular demand, Dykes on Mikes (Part Two) provides ninety minutes of fun, frolic and general mayhem.

9:30 pm BEATING TIME, WOMEN AND THEIR MUSIC: Lauri and Marianne link up with Co-op Radio's Connie Kuhns, producer of Rubymusic. Join them for an evening of music, laughs and interviews.

11 pm-Midnight ROCK: Leslie Davis pre-empts her regular rock show to devote the last hour of the radiothon to women's music and more women's music. Expect some live guests.

Coming to UVic:

JOHNNY CLEGG & SAVUKA

On Wednesday, October 10, CFUV Fundrive '90 and SUB Productions are pleased to present Johnny Clegg and Savuka at the Unicentre Auditorium at 8:30 p.m. The music of Johnny Clegg and Savuka is a mix of pop, rock, South African mbaqanga and traditional Zulu rhythms. His live concerts are becoming legendary for their colour, excitement and dancing.

Formed in 1986, Johnny Clegg and Savuka are a six-piece multiracial band featuring Clegg on guitar, Dudu Zulu on percussion, Derek De Beer on drums, Steve Mavuso on keyboards, Solly Letwaba on bass and Keith Hutchinson on keyboards and saxophone. They have released three albums in North America, *Third World Child*, *Shadowman* and the recent *Cruel, Crazy, Beautiful World*. Clegg and Savuka have appeared on the *Tonight Show*, *Saturday Night Live*, the *Arsenio Hall Show*, and have performed live before audiences of 80,000 to 100,000 in Europe and Africa. They also appeared on the *Amnesty International Human Rights Now!* tour in Abidjan, Ivory Coast, along with Bruce Springsteen, Tracy Chapman and others.

Johnny Clegg first rose to international acclaim with his first group, *Juluka*. Formed in 1979 with his partner Sipho Mchunu, a migrant Zulu worker, Juluka

blended Zulu street music and western-Celtic music, and mixed three different styles of Zulu dancing and Zulu gear for their stage shows. Juluka released seven albums, the most popular being *Scatterlings*. In 1985, Sipho returned to his father's cattle farm, ending Juluka as a recording and performing group. However, two members, Dudu Zulu and Derek De Beer, joined Clegg in Savuka.

Clegg's musical message of love and social, racial and political equality have landed him in difficulties with the apartheid regime of South Africa. Two songs from *Third World Child* and one from *Cruel, Crazy, Beautiful World*, "One (Hu)Man, One Vote," have been banned in South Africa. Clegg himself was arrested on numerous occasions as his contact increased with black migrant workers. He immersed himself in Zulu dances, language and culture, and is an honorary member of three Zulu tribes and vice-president of the South African Musicians Alliance.

This promises to be a memorable concert in Victoria and the excellent sound in the Unicentre Auditorium can only enhance the performance. Join with CFUV in a celebrating Fundrive '90 with Johnny Clegg and Savuka.

Rob Egan

New on CFUV

Not Just Another "Green" Show

Down to Earth is CFUV's brand new environmental show. Replacing *Environmental Hotline*, *Down to Earth* has a new time, a new format and a new collection of co-hosts presenting an alternative approach to environmental issues and thought. *Down to Earth* provides a forum for a wide range of topics from ecofeminism, native environmental issues, green products and industries, to local environmental groups.

Every week *Down to Earth* is presented by a different set of co-hosts who will examine contemporary envi-

ronmental affairs, provide practical solutions for day-to-day dilemmas and cover regional and national environmental news. Each host brings a unique background of interests, experience and expertise to *Down to Earth*, creating a multi-faceted program ranging in content and format from debate to documentary.

For the premiere, *Down to Earth* looks at the personal side of life on-board Greenpeace's flagship, "The Rainbow Warrior 2." For future program highlights read this month's *Dia-Itales*. Tune in to *Down to Earth*, Sundays at 3:00 p.m.

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KILLDOZER

M.P. Allen

Killdozer. Even to the uninitiated, the name conjures up colourful images — images of men with small eyes and hairy backs, straddling diesel-fueled metal monsters, clutching shotguns and whiskey bottles. To those who have actually heard the band, the name brings to mind songs, dirges really, dealing with such things as exploding grain elevators, disfigured genitals and disaster movies, backed up by some of the ugliest, loudest, most plodding noise around. But are Killdozer really so evil? Maybe they're just like you or me. Let's see what the boys have to say for themselves . . .

Killdozer are a trio originally hailing from Wisconsin, home to a lot of wheat and the former stomping grounds of Ed Gein, one of America's big names in the murder biz (you know, he was the one who made clothes out of people because his dead mom told him to, and inspired both "Psycho" and "The Texas Chainsaw Massacre"). When asked where he gets his song ideas from, singer Michael Gerald says that he just watches his neighbours. If that's true, then Ed Gein ain't nothing. A Killdozer song tells tales of messed-up people in messed-up situations. Guys shoot their dads to ease their agonies. Babies are born in pig sties. Houses go up in flames while neighbours' kids play around the ruins. Amidst these gems of low-brow literature is a handful of cover songs, ranging from CCR to Neil Diamond, each done in the inimitable Killdozer style. In fact, says guitarist Bill Hobson, "Cover songs are better, because somebody else wrote them. They're easy. You don't have to make them up."

Is he serious? As serious as the band ever is, anyway. With Killdozer, it's hard to tell where parody ends and real psychosis begins. Whatever the case, they never fail to entertain. (At least I think so. Some people find them one big joke which they can't quite appreciate). As Gerald says, regarding his relationship with his audience, "When working people can go out and watch each other work and share in each other's rigour and suffering, or pleasure as the case may be, I think it's pretty beautiful." The fact that most people in his audience probably can't hold down steady jobs doesn't enter into things for Michael Gerald.

So, what does a typical Killdozer "working day" consist of. As Gerald tells it, a lot of the simple pleasures. On last New Year's Eve, for instance, "I had two six-packs of this Wisconsin beer with a buddy of mine and our girl-friends — I didn't have all twelve of them, of course. Then we went into the wine, red wine, of course, with dinner — which was barbecued chicken which I cooked, and it was fuckin' good. So we had two bottles of wine, then seven more beer, and then, when midnight rolled around, we popped open two bottles of champagne — bubbly, if you will, as Mr. Thurston Howell would say. So we knocked off that and dove back into the beer. Needless to say, the next day all I was capable of was lying on the



Skull of a Psycho: Ed Gein

couch with a blanket over me, watching television and getting up every hour or so to visit Mr. Porcelain." Truly inspirational in these sober times, don't you think?

But drinking and TV and stuff like that aren't just an empty lifestyle, it seems. To Killdozer, they've become full-fledged sacraments, answers to life's biggest problems. Regarding the drug problem, for instance, Gerald says he prefers "Beer . . . and I've gone bowling on mushrooms. And, I'll have to admit, the bowling was the better part. I still bowl — I don't do mushrooms anymore, but I still bowl. Crack cocaine is out. Ice is out. Beer and bowling, that's all you need, any young man. We're going to go on a

mission to Detroit and tell all the young black guys that all they need is some beer and a bowling ball, and fuck the gangs and fuck the crack cocaine and fuck killing each other." Not very plausible, but at the very least original. Besides, he must be kidding. Sure.

Of course, staying at home to drink might look pretty good if you'd had the experiences Killdozer have had touring in the big, bad world. Sure, all bands have bad nights, but not many can tell stories like Gerald's about the night after a show when a Detroit promoter's "cousin, a big Russian dude, took me under one arm and our soundman under the other and knocked our heads together. And this

was all to get us to accept the fact that we weren't going to get paid a penny from him. So I said, 'Okay.'" Rock-stars, they get all the breaks.

Killdozer don't seem to want to live like rock stars, though. No matter that they've recorded a handful of albums and toured extensively, they still seem to live like us regular folk. At one time, Michael Gerald says, "We had a Winnebago motor-home and the three of us all lived in it, but the problem was we were driving across Kentucky and our engine blew up. So it sorta set us back in our lifestyles and now we're forced to live in condos." And not only does he live in a fairly stable environment, but Gerald visits his parents regularly. In fact, they often come to see the trio play, polka-ing along to the music and buying drinks for the band.

"Beer and bowling that's all you need"

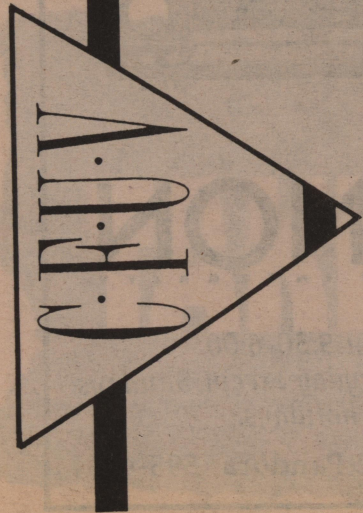
I don't want to give the impression that Michael Gerald lives a lifestyle exactly like every other '90s-type guy. He does have his priorities, refusing to buy a Nintendo video-game system, for example, because "things like that interfere with watching TV." Frankly, he'd rather relax and check out an episode of Green Acres or a Canadian classic like SCTV or Degrassi High (the band names the Zit Remedies, a group from the latter show, as their first choice for tour-mates, right above BTO and Rush).

So, are Killdozer really that strange? It's hard to say. They seem pretty normal. They find Ernest Borgnine more interesting than scum-punk G.G. Allin. They give each other hankies and lamps for X-mas. Maybe they're only misunderstood. Then again, maybe not. After all, they are the band that once sang (on "Live Your Life Like You Don't Exist"): "If there's one thing in this world I cannot stand, it's that there's so many things that I cannot stand . . . If there's one thing in this world that I cannot understand, it's that there's so many things I cannot understand."

Wow . . . deep, man.

(Thanks to Ron B. for the interview.)

TAKE THE HOMEBOYS BOWLIN'



Rogers FM 104.3

MON

6 am ROCK: Caffeine Buzz - Host Bluesbelly says, "All is nothing, and it's less in the morning." With regular appearances by the Velour Bros. (Dizzy and Delfeyo), it's more fun than chemical dependency.

8 am FOLK with Cathy and Ken

10 am CLASSICAL: with Suzanne Edmondson.

Oct.1 Vladimir Horowitz was born on this day in 1904. Some of his most legendary performances will be featured.

Oct.8 There was as much "arson entertainment" as there was "arts and entertainment" in the Victoria this summer. Here's music to light a firebug's fire.

Oct.15 "The Marriage of Figaro" comes to town next week. Tune in for the pre-nuptials.

Oct.22 The Metropolitan Opera House was inaugurated on this day in 1883. What was played at the opening ceremony? You'll hear it here.

Oct.29 A profile of Jon Vickers, a Canadian operatic singer who won international acclaim.

Noon CFUV MAGAZINE: Public affairs.

1 pm ALTERNATIVE HEALTH: with Madeline Cook

2 pm NEW ALBUM REVIEW: Angie and Mimi Superfuzz wrestle to be the first to play new releases in blues, African, folk and rock.

3 pm ROCK: *Rock and Roll Gypsy Show* alternates with *Damn Fine Music* featuring music that they like and a couple of songs that you'll like too.

5 pm JAZZ: *Chasin' the Trane* with Barry Whiting. An hour and a half of post bop jazz from modal to the avant garde.

6:30 pm JAZZ: *Milestones* hosted by Terry Finch.

8:00 pm CENTRAL AMERICAN: *Centro America Al Dia*. News and views, culture and commentary, and ofcourse, music from Central and Latin America. Broadcast in solidarity with the struggles for peace and justice in Central America.

9:00 pm WOMEN IN MUSIC: *BEATING TIME*. Victoria's only show on women and their music. Marianne and Lauri alternate weekly.

Oct.1 The return of Lauri: including some cryptic music. To be continued in two weeks.

Oct.22 Lauri and Marianne join special guest Connie Kuhns for an action packed fundrive show (starts a

8 am FOLK

10am CLASSICAL: Host James Young

Noon CFUV MAGAZINE:with Larry Bird

1 pm AUDIO ART: RADIO MUSIC GALLERY. Music, sound sculptures, sound poetry from Toronto.

2 pm Live at the Knitting Factory.

3 pm ROCK: *Radio Distaste* Harsh yellow music with an eye toward olfactory dissonance and an ear favouring high- contrast, with your host Z.Z. Nanaïmo.

5 pm JAZZ: Explore the world of jazz with Ann Lloyd and the occasional guest host on *Jazz Journeys*.

6:30 pm JAZZ: *Jumpin in Jazz* with Noel Greenwood: a survey of the early era of jazz.

8:00 pm WOMENS ISSUES: *Women on Air* features news, interviews and music in a format that is made by women and played by women. We focus on women's daily lives globally and locally and include a community events calendar of interest to women. From activist artists to Ragging Grannies, our guests are fearless, funny and female.

9 pm 20TH CENTURY COMPOSITION: INFREQUENCY: Doug Sprenger features everything from Lauri Anderson, an avant-garde operatic classical.

10:30 pm ROCK: *The Wonderful World of Sound* alternates with *Overkill Radio*.

The Wonderful World of Sound: Glen and Tyler learn to cope with only two shows a month, while YOU get to listen! Listen for their special "Fundrive Top 5" sound effects! Band spotlights include: Bad Religion Oct.2, Clawhammer Oct. 16, and Mr. T Experience Oct. 30.

Overkill: Join "The God of Chaos" Chris Henderson for a maniacal onslaught of Death/Thrash Metal. Grind- Core, and occasional alternative stemming from the dark recesses of the Abyss.

12:30 pm LATE NIGHT:D.R.S with J.B.S. an upbeat, downbeat, virtually around beat of dance, rhythm and soul music.

6 am ROCK:with Nadine Camp.

8 am FOLK: Hosts Phil Hoover and Blake Be-

Dr. Groove delivers anti-digital diatribes and shares his analogue treasures

8 pm RHYTHM AND BLUES: *Let the Good Times Roll*. A survey of classic blues n' rhythm. Eric LeBlanc presents 90 minutes of great black music from the 1920's on.

Oct 3 Albert Collins. Skip James, J.B. Lenoir. Roy Milton. Lonnie Johnson, Memphis Minnie

Oct 10 Percy Mayfield. Curtis Mayfield, Red Prysock, Ivory Joe Hunter, Buster Pickens, Sister O M. Terrell.

Oct 17 Special Feature for Fundrive: "Chicago Blues."

Oct 24 Special Feature for Fundrive: "Duchesses of the Blues."

Oct 31 Jimmy & Joe Liggins. Illinois Jaquet. Ethel Waters.

9:30 pm AUDIO WRITING: ?Frame? Linguists rarely achieve simultaneous translation. Audio writing, sound sculpture, poooootree. . . .

10:30 pm ROCK: *Jim Fykes Variety Show* alternates with *The Two Tough Guys*.

Jim Fykes: Featuring long lost cousin, happy-go-lucky Zedekiah, the Impaler, Fykes, from somewhere deep inside the Ozark Mountains. Yup.

The Two Tough Guys: Hosted by Robin Platts and Robin Nesbitt. A white priest and a black cop team up to fight crime and host a radio show.

12:30 pm LATE NIGHT: *The Late Heavy Early Show*. Al emphasizes new releases and requests (bribes accepted), plus the usual idle banter, snide remarks and dumb yet true stories.



THR

6 am ROCK: *Wake Up and Smell Your Feet* with Garth Mullins. Whether you're just getting up or just going to sleep, yer in for a variatiable auditory smorgasbord of fast, loud hardcore with

1:30 pm SPORTS: *On the Ball*. A magical voyage into the world of the local sports scene.

2 pm BLUES AND GOSPEL: *Rollin 'n' Tumblin'* : Eric LeBlanc presents two 30-minute profiles on major Black artists.

Oct 4, 2:00 Various Artists: Downhome Blues No. 1 1947-1962.

2:30 Various Artists: Blues at Newport 1959-1964.

Oct 11, 2:00 Big Bill Broonzy: Legacy of... 1939-1959.

2:30 Various Artists: Downhome Blues No. 2 1947-1966.

Oct 18, 2:00 Albert King: Tomato Sessions 1976-1978.

2:30 Various Artists: Downhome Blues No. 3 1941-1958.

Oct 25, 2:00 Fred McDowell: Country Blues 1964-1971.

2:30 Leroy Carr: Legacy of... 1934-1960.

3 pm ROCK: A host too dull to mention.

5 pm JAZZ: *Jazzin in B-flat* rotates with *Jive at Five's* Arnold Van Klaveren. Every other week Art Simpson presents an interesting mix of blues, ballads, and bop! This month, the beginning of a series on piano blues.

Oct 11 Stanley Turrentine. Piano Blues.

Oct 25 Gene Ammons. Piano Blues.

8 pm ELECTRONIC: *Earmeals*. Electronic and experimental sound with Brian Lunger and Augustin Luviano Cordero.

10:30 pm ROCK: *The Witching Hour* alternates with Helmet's Rap and mixed-up music.

12:30 pm LATE NIGHT: *Eddie on the Air*.

6 am ROCK: with "Wrapped in Cellophane" and other personae.

8 am FOLK: with Jordan Hughes.

10 am CLASSICAL: Patricia Kostek will make guest appearances. Regular host T.B.A.

Noon CFUV MAGAZINE: public affairs with Brian Menzies.

1 pm ARTS MAGAZINE: *ArtFesto*. A variety of hosts present a four part look at the Arts both locally and globally.

Oct 5 Goya de la Rosa and Donna Wakeford tackle the alternative arts scene in their own unique style.

Oct 12 ArtFesto will be hosted by Virginia SmallFry who will address the political climate for the Arts, ecological concerns, and an eclectic mix of other in-

3 pm ROCK: Slag and the Family Stone take on new life in attempting to shake off Slag's alter ego and ghost Kelly Greenhell. Watchout!

5 pm JAZZ: Bill Wynne presents an hour and a half of everything from oldies to avant garde on *Jazz Spectrum*.

6:30 pm JAZZ: *On the Edge* , with Ian Cochran

8 pm FRIDAY NIGHT MUSIC SPECIALS: Mike Carter features the History of the Alternative music scene in Victoria and Vancouver. Alternates with *Out of Bounds*. Host Bonnie Dey presents themes from "alternative" nouveau wayveau to traditional persuasions.

9:30 pm VARIETY: *The Anything but Dead Air Show* featuring a host of CFUV's programmers. A sound for everyone.

10:30 pm ROCK:

alternates with *The Good, The Bad, and the Chronically Tone-Deaf*: Betsy Bitch-Muffin's goulash of loud deranged and distorted music that is yet untainted by the pox of keyboards. Groovy.

12:30 am LATENIGHT:*George Hodge's Mixed Metaphor* Rotates with *Friday Night Funnies*. Take a couple *Purple Toads*, throw in some *Meatpuppets*, spice it up with a few *Red Hot Chili Peppers*, mix it all up and then wash it down with an ice cold Iggy Pop.

SAT

6 am ROCK:*Bedtime Stories*Your quirky hosts, Mary Mac and The Devil sublimiate their saner selves and unleash various jungle sounds to sooth even the sleepless beasts. Every baker's favourite dance show.

FOLK/ROCK: *Off the Wall*. The Folk Show takes the weekend off, slips out to the garage and plugs in the guitars. For the latest in Rock, Folk and all the music that blurs the line between the two... it's Off The Wall.

10 am JAPANESE: *Ohayoo*. Japanese programming every second week. (the French are coming to the airwaves one hour earlier the other weeks)

11 am FRANCAIS:*Au Quartier Francophone* Celine Beaudreault gets up at 10 am every second week.

Oct 13 Rankin Rob (They call him Flipper.) features new reggae including Isreal Vibes new *Lp Praises*, plus tracks from *Zimbabwe Frontline Vol.II*.

Oct 20 The Mighty Cloud of Joy presents Justice as a musical theme in this. Canada's Summer of Injustice: A reggae assortment exhorting you to stand up for your rights!

Oct 27 Kiddus Kim features reggae excerpts from his massive collection of rare live and studio clips, interviews and unreleased material.

9 pm DANCE: *Perpetual Motion*

10 pm RAP: *Raptraxx*, the hottest Rap show on the island! Get on Hip Hop Tip and hang with DJ Larry for an hour of Hip Hop power.

11 pm ROCK: *The Gothic Ambience*:gloomy music and drowsy wit for a lonely evening on the pliers.

1 am LATENIGHT:Latenight garage with host Amazing Larry

6 am ROCK: with host Rob Passingham.

8 am ROCK: The Holistic Juggler and your host Patrick Smolski will send you on an orbit. Wake up and move around.

9:30 am CHINESE:*City Rhythm*. Chinese language program.

11 am ITALIAN: *Italian Broadcasting System*. Music and news with Don Sforza and Giovanna Greco.

12:30 pm CLASSICAL: Paul Shrimpton's deathly presence crushes soda pop containers as the orchestra plays into a frenzy.

1:30 pm JAZZ: *Jazz Because* hosted by Steve McDougal

3 pm ENVIRONMENTAL: *Down to Earth* explores the complex environmental issues we are all forced to face.

Oct 7 The Arrival of the Rainbow Warrior.

Oct 14 In search of a Land Ethic.

Oct 21 Forestry Today

Oct 28 Same Ends, Different Means: Civil Disobedience and Environmental Conflicts.

3:30 pm LITERARY: *Random Frequency*. poetry, prose, drama or whatever we decide to create.

4 pm NASHVILLE NORTH:Victoria's only country show brings you the best of the alternative country sound.

BEETHOVEN

By Deryk Barker

Collecting classical records can be a daunting prospect: the current catalogue contains over two dozen versions of many of the most popular works. How is one to judge which is the best to buy? The classical DJs of CFUV have decided to help you in this. This is the first in an (hopefully not too) occasional, series of articles in which we each discuss our personal recommendations for the best version (or versions) of particular pieces of music. There are two good reasons why these reviews will be written individually rather than collectively — the impossibility of getting more than two classical DJs together in the same place, and our dislike of the sight of blood.

Inevitably this is a personal matter since my favourite recording may not necessarily be yours, and I have my own blindspots. You will not, for example, find me discussing opera, song or music prior to J.S. Bach. Any suggestions I might make in these areas would be based on the opinions of others and not from a personal love of the music involved. The works I shall choose to discuss will tend to be my own favourites, those of which I have the most different recordings, which I would least want to do without. This will be true for each of the individual writers of the articles in this series. There are, of course, various magazines which review new recordings, but on the whole I tend to

disregard those which contain 10 pages of reviews buried amongst 150 pages of advertisements and equipment reviews. I recommend the English publication *Gramophone* (monthly) and the US publication *Fanfare* (bi-monthly) available at Sinfonia and A&B Sound. Both of these have their pros and cons. Their writers have their quirks and it can sometimes take a while before you know which reviewer's opinion you are likely to agree with and which not.

Those who have listened to my Thursday morning show, "It Doesn't Have to be Digital" are aware that recording quality does not rank at the top of my own list of criteria for a great recording. I will try to point out the limitations in sound quality of any recordings I recommend, but the performance is the main thing. So, all that understood, I hope that this article, and subsequent ones, will be of some assistance to the purchaser faced with a rack containing 15 recordings of Beethoven's "Eroica". I do not promise to discuss every version, only those with which I am sufficiently familiar to pass an opinion. The only promise I make is that nothing I recommend will be a complete turkey. I will start with that most basic of basic repertoire, the nine symphonies of Beethoven.

BEETHOVEN: These seminal works can bear a great deal of interpretive weight. Therefore, there cannot ever really be a single "best" version of

any of them. There are a number of complete surveys of the symphonies, by a single conductor and orchestra. Some of these are available boxed and some not. First off, the bargain of the year must be the 5 CD box re-issue of the 1962 Karajan/BPO set (DG). The second of his four complete cycles, this ranks as possibly the best of them all. There are individual performances that he improved upon in his 1977 cycle and some that were worse, but it has all the assets of this conductor: consistency, great orchestral precision and beauty of tone, and it is well recorded although the bass is perhaps a little diffuse. But the best thing about this box is the price: list price is evidently around \$38.

Karajan's 1950 Philharmonia cycle has just been reissued: some prefer it to the others, but it is in mono. His 1977 cycle is available on DG's mid-price Galleria label. Avoid his 1982-3 digital set. It is the most expensive and least well recorded.

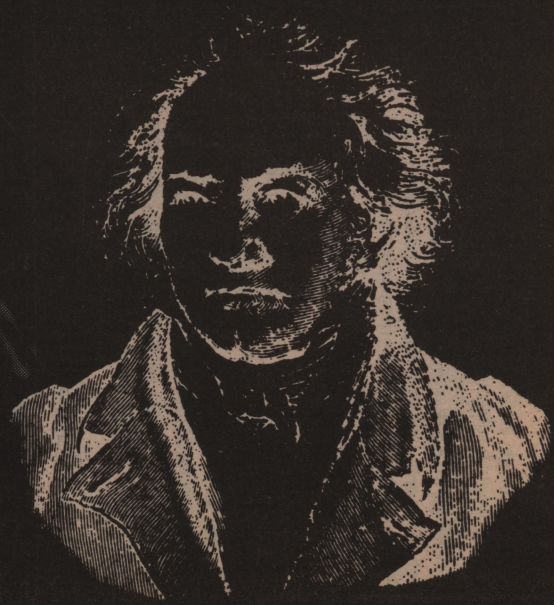
Other complete surveys: Klemperer's stereo set from 1956-61 (EMI) should still be around. Some of these performances are more successful than others (as, indeed, is the case with all of the complete cycles). The recordings are good without being spectacular. Tempi tend to be on the slow side and this can initially be off-putting. Adjectives usually used to describe these versions include "granite-like", "gruff" and "unyielding." Fair enough. Another plus for

this set is that the 1950's Philharmonia was one of the all-time great orchestras.

-Bruno Walter's "Indian Summer" cycle from the late 1950s and early 1960s (CBS) is also still in the catalogue. These are warmly performed and recorded as Walter's love for the music shines through every bar. It's a fitting memorial to a great musician.

-"Authentic" performances: (Tread carefully, for you tread on my prejudices!) I shall not pass judgement here on the trend towards performing Beethoven on "period" instruments. Let me just say that I believe that the performance must still have something to offer as an interpretation, not just for its "interest". Some versions are enormously enjoyable, some should have been left in the recording studio. There are 3 complete "authentic" cycles available. The best of these is undoubtedly that by the London Classical Players under Roger Norrington (EMI). Interestingly enough, it is the smaller scale works (symphonies 1, 2, 4, 6 and 8) which fare best although none of the nine are absolute clunkers. The 9th does, however, contain some very controversial tempi indeed, particularly the (not-so) slow movement and parts of the choral finale.

Of Christopher Hogwood's cycle with the Academy of Ancient Music (Decca London) I am only familiar with some performances; while these



Sarah Kramer

When you hear the words *Classical Music*, what do you think? Dusty pianos and long-dead Europeans in powdered wigs? A pretty common misconception, it seems, so we've gone to someone in the know for a how-to guide to building your own *Classical* library. Now you can find out the truth for yourself.

were not bad they didn't strike me as outstanding either.

The third "authentic" cycle is by the Hanover Band led by various people (Nimbus). The earlier recordings (including a dire 5th symphony) seem to epitomise what people find objectionable in period-instrument performances. Scratchy string playing, wonky woodwinds and strange over-reverberant recording. I cannot summon up the enthusiasm to investigate the later recordings, particularly at full-price. For an "authentic" cycle, stick with Norrington.

-Historic recordings: Aha, now this is a different kettle of fish. By historic I mean, in general, recordings made in the pre-stereo era, i.e. before the late '50s. If you have never heard any of these, then I suggest you listen to some examples on CFUV before purchasing something which you may find unlistenable. You should also be aware that some countries, Italy in particular, have very lax copyright laws compared to ours. This means that certain, usually cheaper, historical CDs have not been taken from the original masters but from sources of a dubious nature, and the transferring of the music, usually from 78s, may have been done with less care. I will mention a couple of these but you must be aware that you take a risk in buying them.

Unfortunately many of the greatest pre-LP recordings are not currently available: Weingartner's 1930s VPO cycle, for example, has been out of the catalogue for some years and the 1940 Mengelberg/Concertgebouw set was briefly available on CD but



seems to have disappeared again. Two historic cycles, however, are available — those by Furtwangler and Toscanini. Neither was recorded as a cycle (this is essentially an LP-era phenomenon) and neither set necessarily shows the conductor at the peak of his powers but both are important documents. The Toscanini set with the NBC Symphony Orchestra (just reissued on 5 mid-price RCA CDs) suffers somewhat from a dryish sound — partly from the acoustics of NBC's infamous studio 8H where Toscanini liked to record. The performances date from the late 1940s and early 1950s (Toscanini retired in 1954 and died in 1957). Personally, I believe him to be a somewhat over-rated conductor, particularly in North America, where he seems to have been marketed by RCA & NBC as the last word on classical music. Highlights of the set are the 5th, 7th and 9th symphonies. I am unfamiliar with the "Eroica" in this set (from 1949) the last LP incarnation was issued with a later Carnegie Hall performance. Be warned that the 2nd symphony is a "portmanteau" of two performances, from 1949 and 1952. I am also particularly unenchanted by his "Pastoral". A player in the pre-war New York Philharmonic once remarked, it sounds as if he "just couldn't wait to get to the storm". This is the countryside viewed from inside an air-conditioned limousine.

-The Furtwangler set, shared between the Berlin and Vienna Philharmonic Orchestras and available on separate mid-price EMI CDs, also has its ups and downs. In particular the 2nd and 8th symphonies are taken from poorly-recorded live performances in 1948. The benefits, however, outweigh the disadvantages and there are fine versions of the 1st, "Eroica", 4th, 5th and 7th symphonies. The 6th is a little slow and not to all tastes — although it remains my all-time favourite version. The 9th is the legendary 1951 performance recorded live at the reopening (after

the war) of the Bayreuth festival.

Now let's turn to individual recordings of the symphonies. *Symphony No. 1 in C, Op. 21*. An early work, with Beethoven still under the influence of Mozart and (particularly) Haydn. Conductors basically seem either to read this as an extension of the 18th century or the beginning of the 19th. The "authentic" school tend, needless to say, to fall into the former camp. Recommended versions: Norrington (coupled with No. 6); Karajan's 1977 version, which leans more to the 19th than 18th century view, unlike his 1962 recording, is coupled, I believe, with No. 8; Furtwangler's 1950 (mono) version is excellent and surprisingly well recorded for its age (coupled with the "Eroica").

Symphony No. 2 in D, Op. 36. A transitional work, which seems to have been recorded fewer times than the others (it shares this distinction with number 4). My main recommendation would be Norrington's "authentic" version (coupled with No. 8). This recording won the "Gramophone" award for 1986 and is a delightfully fresh and exhilarating performance.

Symphony No. 3 in E flat, Op. 55, the "Eroica". A candidate for the greatest symphony ever written and the work which established the symphony as the major form of musical expression for the 19th century. There have been many great versions of this work and it is absolutely impossible to reduce them to a single recommended version. I have over 30 recordings of this symphony in my own collection and have not finished with it yet. Recommendations: my vote for the greatest ever recording would go to Furtwangler's 1944 Vienna recording. This has amazing electricity and a real sense of danger in the ebb and flow of the tempi, particularly in the first movement. Unfortunately, it is virtually impossible to find now; there is a French EMI LP, possibly still available on import, although I have not seen it for some years. If you should spot a second-hand copy somewhere, don't hesitate — snap it up. There is also a CD transfer on the Priceless label, but other CDs from this source would suggest that the transfer is from less-than-immaculate sources and carelessly done. The 1952 Furtwangler VPO studio recording is also a great performance, easily available and coupled with a fine No. 1. There is also a wonderful 1952 live Furtwangler performance on the Italian 'Virtuoso' label which can sometimes be found for around \$9.99 at chain stores — you have to keep looking though. This does seem to have been fairly well transferred, considering the source.

The 1953 Toscanini version no longer seems to be in the catalogue, which is no great loss, and the 1949 is only available in the complete set. His 1938 version — possibly available on import — is generally reckoned the best. The marvellous 1955 version by the Vienna Philharmonic Orchestra conducted by Erich Kleiber is now also available on CD (Decca London). In the early '50s there was talk of the mythical conductor Tosswangler, the man who would combine the razor's-edge precision of Toscanini with the intellect and spirituality of Furtwangler. If anyone came close to filling this role it was, to judge by this recording, Erich Kleiber. Of stereo versions, Klemperer's 1961 version displays all his virtues; toughness and a concern for architecture above all else. This is coupled with a 1955 early-stereo orchestral version of the "Grosse Fugue" which is worth the price of admission alone.

Symphony No. 4 in B flat, Op. 60. This work suffers, as Robert Schumann pointed out, by comparison with its two neighbours. Consequently it has fewer recordings. Recommended versions: Furtwangler's 1943 performance is now available on a DG CD and as part of a 10-CD set of

cont. on p 14

VICTORIA SYMPHONY

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- MOZART
- BEETHOVEN

Overture "Barber of Seville"
Flute Concerto No. 1 in G Major
Symphony No. 7

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Symphony No. 5

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Symphony No. 22 "The Philosopher"

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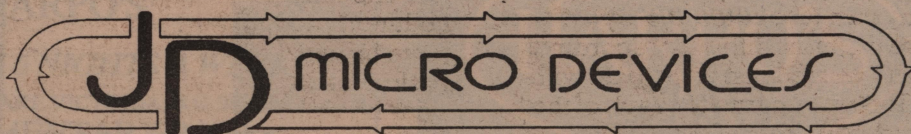
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wartime performances. It's not for the casual collector, but vital for those interested in historic recordings. His 1952 studio version is also as good as any, and again, surprisingly well recorded for its age.

The most exciting modern recording I know of is a live performance by the Bavarian State Symphony Orchestra, conducted by the mercurial Carlos Kleiber, son of Erich (Orfeo). Unfortunately, as with his other Beethoven recordings, this performance is offered alone on CD and is thus no bargain. Also the performance does tend to be somewhat unrelenting, however there is no doubt that this is great music-making and those who respond to it will consider the money well-spent. Karajan's 1962 recording is another safe recommendation, as is Norrington's authentic version, coupled with a fine 5th symphony.

Symphony No. 5 in C minor, Op. 67. The four notes which launched a thousand resistance raids in World War II, probably the most famous symphonic gesture of all time. Until the recent, almost inexplicable, supremacy of Vivaldi's "The Four Seasons", this was the single most recorded piece of classical music ever — indeed, it was the first symphony to be recorded complete (BPO/Nikisch 1913). My choice for historic recordings would go to Furtwangler, whose 1954 recording is now available, at mid-price, with a blinding 7th (see below). There is also a 1943 live Berlin recording available (DG), which is even better. Erich Kleiber's 1955 version, with the Concertgebouw, is also extremely fine and is coupled with an equally good "Pastoral" (Decca London).

Among modern recordings once again Carlos Kleiber sweeps the field with another uneconomic version.

This time with the VPO he offers another intense, indeed electrifying, recording, again occupying an entire CD. If DG would recouple this studio version with the 7th it would be the best modern Beethoven CD in the catalogue. Once again Karajan's 1977 version is the best of his three.

Symphony No. 6 in F, Op. 68, the "Pastoral". Beethoven's sole piece of program music is a delight for those of us who can erase the saccharin images of Disney's "Fantasia" from our minds! My favourite version of this is the 1952 VPO/Furtwangler recording, but its slow tempi, particularly in the first two movements, are not to all tastes. Erich Kleiber's version would be my other historic recommendation. There is an Italian CD (see warning above) of Toscanini's 1937

seem a little lethargic, but there is no denying the affection in Klemperer's interpretation. My favourite authentic version would again be Norrington's. The rather fast tempi, particularly in the first movement, throw a whole new light on the internal balances of the work, and the extremely realistically recorded tympani (played with hard-headed sticks, of course) had my dog on his feet and barking at the supposed thunder.

Symphony No. 7 in A, Op. 92 Again the historic stakes are taken by Furtwangler, this time by another wartime recording, dating from November 1942 in Berlin (DG). This a performance which will have you at the edge of your seat, and indeed out of it at the end. The "apotheosis of the dance" indeed. Scarcely less excit-



BBC SO recording, on the World Classics "label". This is certainly pirated, as the recording belongs to EMI and will, presumably, appear on their "Great Recordings of the Century" series.

My favourite stereo recording is not much newer, Bruno Walter's 1959 Columbia Symphony version. This symphony is exactly suited to the glowing mellowness of Walter's last recordings and is a sheer delight from beginning to end. Klemperer's stereo version also has rather slow tempi, particular in the "Shepherds Merrymaking", where the Shepherds

ing, and better-recorded, is his 1950 version coupled with the 5th (EMI).

Symphony No. 8 in F, Op. 93 Another problem-child. Beethoven's "jovial" symphony, with no real slow movement and the metronome effect in the Allegretto. First choice here is the Norrington, coupled with the 2nd. Karajan's 1977 version is also recommendable to those who really don't want an "authentic" recording.

Symphony No. 9 in D minor, Op. 125. The summit of Beethoven's symphonic output, the work which brought the voice into the symphony, thus paving the way for Mahler's

great choral works, and the symphony which provided the formal structural pattern for practically every single Bruckner symphony. Again I have to plump for Furtwangler as first choice. Unfortunately, the greatest single performance I have ever heard, recorded in Berlin in 1942, is only available on one of those Italian CDs (World Classics again). The original recording, on early tape technology, was not exactly hi-fi to begin with, but, if you're sufficiently interested, it's probably worth the \$9.99. The most famous recording is probably Furtwangler's from 1951. This was another live recording, made at the re-opening of the Bayreuth opera house after the war. It was felt that only an artist of Furtwangler's stature could purge the venue of its Nazi associations. This recording has never been out of the catalogue since its original over 35 years ago — a tribute to its greatness.

The version by Roger Norrington, usually the safest "authentic" recommendation, has drawn a lot of attention since its first release. It's certainly different. His slow movement, for example, is almost twice as fast as Furtwangler's and more Andante than Adagio. He also adopts some odd speeds in the finale, and, while the accompanying booklet offers very convincing arguments for them, the proof of the pudding is in the eating, and I find them ultimately interesting rather than engrossing.

These would be my personal recommendations, then. There are other versions I personally would not wish to be without, but these are either so idiosyncratic as to be generally uncommendable (Weingartner's 1926 recording of the 9th., with the finale sung in English!) or unavailable at the moment, or both. If you should disagree violently with anything I have said, write to OFFBEAT. Otherwise, happy collecting!

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STEEL POLE BATH TUB

Lurch
Bone Records

Last month we reviewed this record, and with one mighty flex of vocabulary got as far as "bitchen", which this album certainly is — but I feel there is still more to be said.

Lurch is Steel Pole Bath Tub's second, and best work. This Bay Area band finds its musical roots somewhere between Big Black and the Butthole Surfers, but I would hesitate to say they sound like either; they fuse industrial-grind tape loop noise with dense, desperate guitar work and vocals which are "absolutely brimming with human feeling." These elements come together in an angst-filled five song set which moves the listener like a good auto wreck — shards of glass, twisted metal, grating noise and lots of adrenaline. The album comes with a comic book which reads in part "I can still hear illness laughing faintly, barely visible through the dense static of unconsciousness, coming on slow but strong of a purpose like nausea, premination's primary entrepreneur and soul benefactor, revealing insight and in the same rotting breath, its implicit acceleration towards death." Like gravel in your lawn mower, their lyrics identify with the confused, distraught, twisted horrors lurking within us all.

Probing the subtle depths of the subconscious mind with a rusty chainsaw Steel Pole Bath Tub also rips when they play live — I've seen them once and will tell my grandchildren about it. It's clear that the band is built on the members' energy and real charged emotion, giving them the ability to get right into the whole quagmire of the human struggle with their power tools and really wreck stuff. Whether *Lurch* is the album title or the effect it will have on your cerebral cortex, get it and listen to it loud.

Garth "Cheesy G" Mullins,
a.k.a. Zark Pickelbee

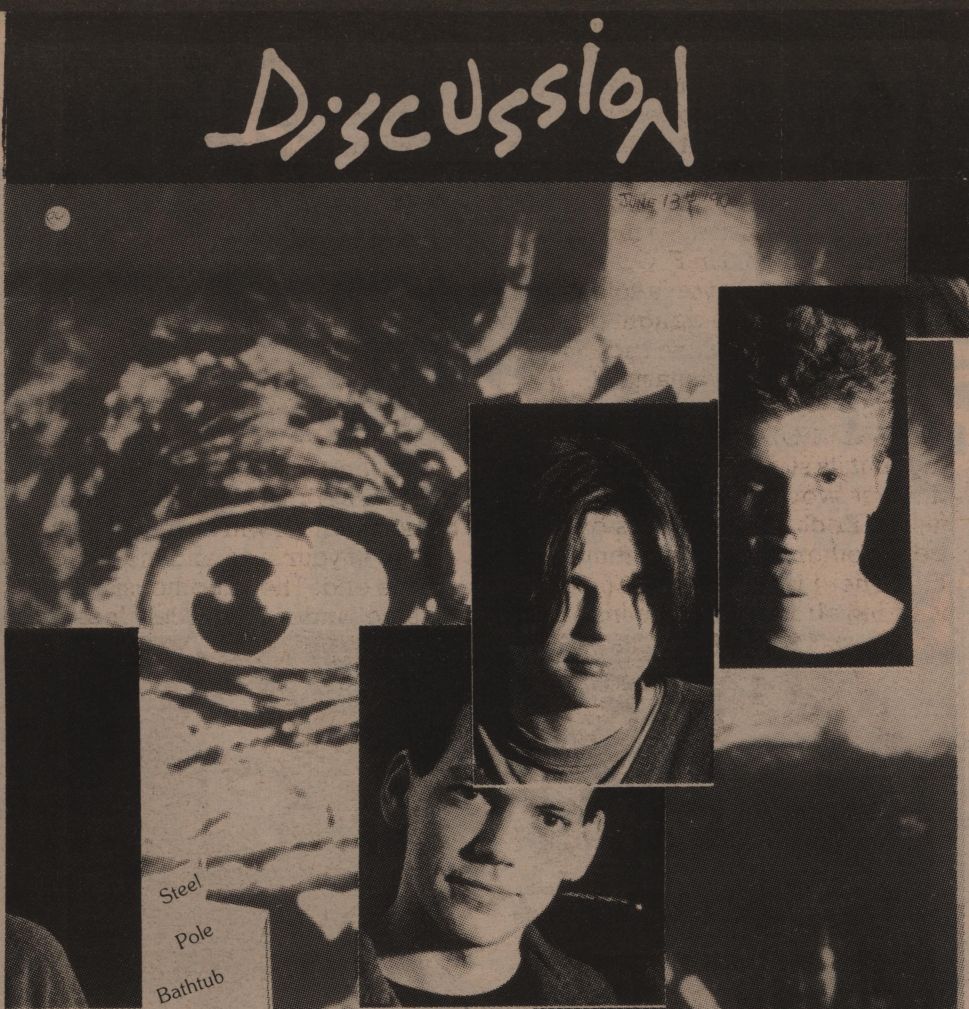
THE BOURBON TABERNACLE CHOIR

Sister Anthony
Applaud the Potato Records

While we've got your attention I'd like to point out a couple of things. It is with great delight that I urge you to seek out and purchase the Bourbon Tabernacle Choir's debut cassette. This summer the Toronto-based band brought their atmospheric music (nifty frisbees, too) to this side of Canada. Incredibly innovative lyrics, arrangements, energy, and talent make the Bourbons' sound unique.

An astounding ten people create this vibrant gospel-blues-rock band. Lead vocalists Kate Fenner and Dave (watch this man perform!) Wall create a melodic and stirring juxtaposition, while an array of saxes and an organ (I can imagine transportation hazards) add an original twist.

The Bourbon's vigorous stage performance is nearly equalled by their original and fun video for "Worms". "Death is the Great Awakener", a powerful original, teamed with an adaptation of Blake's "The Little Vagabond", definitely stretch the boundaries of music. To top off the entire



funky phenomenon, the Bourbons are also on an independent label.

Write them: The Bourbon Tabernacle Choir/ 409 King Street West/ Suite 508/ Toronto, Ont. / M5V 1K1. Liberate yourself. Play it LOUD.

Elsbeth Haughton

RADICAL EARWAX EXTRACTION

Call for Entries

Mental Radio Compilation

Mental Radio, a magazine of writing and art out of Toronto/Victoria, will be releasing an album on cassette in 1991, and is requesting audio works on high quality reel-to-reel (15 ips) or compact cassette. If you produce work that could be described as:

art noise; spoken word; aural sculpture; music/text manipulations; experimental or New music; audio art; sound poetry; or cerebral disco

and you're not averse to having your stuff distributed across Canada and into the US and Britain on a compilation cassette featuring both absolutely obscure artists and those of international infamy, send original material (30' to 10" in length) to:

artdog press
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Victoria, BC
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by **December 15, 1990**. Please include a SASE. Payment in contributor's copies.

Some of the artists who will be appearing on the tape:

Sylvain Cote, Montreal; Aaron Williamson, UK; Gail Harris, Victoria; Joseph

Keppler, USA; Ian Smith, UK; Stuart Ross, Toronto; Jim Andrews, Victoria; Flaumig Bleum, Calgary; Tom Holliston, Victoria.

Clint Hutzulak

JANE'S ADDICTION

Ritual de lo habitual
Warner Bros.

The title of this new album refers to keeping everything routine, never stepping out of the habitual way of doing things. This album is anything but routine. Jane's Addiction do not construct songs the formula way that a lot of bands tend to do; rather they invent their own rules and create very unique songs. Take "Three days," from *Ritual de lo habitual*. This song changes progression so many times in ten minutes that you would think it was four different songs.

On the other extreme is the song "Classic Girl" which is a slow ballad that even the most conservative listener would enjoy. The most prominent feature of Jane's Addiction is lead singer Perry Farrell's voice. His vocal ability is so dynamic and versatile that it allows the band to create whatever kind of music they wish. The result from this combination is a diverse album.

One other thing, the original artwork for this album has been banned, and has been replaced by a plain white cover with the First Amendment printed on it. Some original covers are being sold and if you manage to get one, hold onto it as it is worth some money.

Al M.

SOULCHARGE

On Solid Ground

Independent Demo

The punks in this city must be getting old. Suddenly, everybody's getting emotional. Long-time tough-guy groups are recording love songs and new combos are forming dedicated to the pursuit of emotion in their music. That's okay, though, because I'm getting old myself.

Soulcharge epitomize the new emotion-core which is taking over. A four-piece, fronted by singer Mike Synnuck, they build their sound around the quirky bass lines of Steve Newton and the guitar work of Tony Goluza, backed up by Paul Coyle's drums. A couple of those names might be familiar: Synnuck once sang for Mission of Christ, and Goluza is the driving force behind local hardcore heroes, Section 46. In this instance, however, both of them perform in a pop-punk style very much unlike their past endeavours, and the band comes off sounding fresh and original.

These guys aren't the Smiths, though. Their sound has a definite hard edge, and you might even be able to air-guitar to it, if you're so inclined. The songs deal almost exclusively with relationships and the difficulties of same, and almost every one addresses an anonymous "you," detailing feelings for that person. It sure isn't social commentary, but it does have something to say.

Overall, the production on this tape, recorded at Dave Degrassi's studios, is pretty decent, though the vocals are a little bit subdued here and there. It's worth what you'll pay, though, so check it out. Hey, punks have feelings, too.

M.P. Allen

NICK CAVE AND THE BAD SEEDS

The Good Son

Mute Records/Enigma

Could Nick Cave have died and been reincarnated as a Ramada Inn lounge act, as proof of his eternal damnation? Or is his latest album, *The Good Son*, more than a crooning voice and easy listening? His last album with the Bad Seeds, *Tender Prey*, was certainly the tortured, frenzied work that we've come to expect. What happened this time?

Cave is the master of melodrama, rooted in biblical and blues-inspired images. He'll show you that clichés fall into abuse only because they hold too much power. This album won't shock you, or throw you screaming against the wall in sonic angst. It will haunt you.

The instrumentation is the most textured that the Bad Seeds have used. Cave once said he liked cabaret style, but feared that the campiness of cabaret might push him too close to parody. This time he almost goes too far. Subtle. Sophisticated. And enough ponderings of damnation, despair, unequivocal actions and deeds to keep even atheists turning at night.

"The Hammer Song" crashes into the consciousness of a fleeing soul, whose desperate plea to return home is maligned by malicious fate. Gospel roots pervade all the tracks; "The Witness Song" lures you with spiritual-based rhythms, only to real-

cont. on p 18

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CLOSED FOR THANKSGIVING	8	JHO NEK BHONE (Tape release party) STRATOCHIEFS	9	JHO NEK BHONE/ STRATOCHIEFS	10	TERRENCE SIMIEN & THE MALLETT PLAYBOYS From Louisiana	11	AMOS GARRETT	12	AMOS GARRETT Legendary blues guitarist	13
URGE OVERKILL Touch & Go Records SHUTDOWN	15	KENNY NEAL & LUCKY PETERSON With Silent Partners	16	TURK & THE RAT	17	CORNDOGS From Toronto	18	THE SHAKERS	19	THE SHAKERS	20
MARCUS ROBERTS VJS-pianist for Wynton Marsalis	22	TBA	23	CAMOSUN COLLEGE DANCE PARTY	24	ROBBEN FORD Guitarist Extraordinaire	25	LORI PAUL BAND	26	LORI PAUL BAND	27
HOPPING PENGUINS	29	HOPPING PENGUINS	30	HOPPING PENGUINS	31						

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MC 900 FT JESUS

ANGEL . . .

TALKING

WITH DJ ZERO

REAL WHITE

TO JESUS

If I hear one more guitar-rock devotee complaining about the abundance of pre-recorded sounds at a rap/dance show, I think I just might bludgeon the weenbag to death with a six-string slab of pine. I mean, why do these people go to electronic shows expecting to hear guitar solos? The whole point of sampling is to allow a few performers to build up big walls of diverse sounds, and if "real musicians" can't dig that, they should stay home and play with their instruments. Sometimes, people really bug me. That said, here's a conversation with MC 900 Ft. Jesus, one of the more unique rappers around, recorded before his recent show at Harpo's . . .

You really start to understand what MC Jesus is about when you first meet the guy. He introduces himself as Mark Griffin, and he shakes hands. He's white, rather unassuming and doesn't look much like the Messiah at all. He speaks quietly with a soft Texas accent. In short, he's basically egoless, and it's hard to imagine him as you see him later, stumbling around stage in a strait-jacket, bathed in smoke and strobes and blindly distributing money. MC 900 Ft. Jesus is about sarcasm, about irony. He believes in his ability to entertain, but he doesn't take himself too seriously. He has something to say about people and faith, but he's also in it to make music. And that's alright.

Asked straight-off about the criticism his funk-less rap style has received from various hip-hop reviewers, Griffin responds without indignation, saying, "Obviously, any artist is going to get a lot of negative press if they get any kind of press at all. And, I don't know, man, stuff like that bugs me a little bit when I read it. Actually, reviews of the album don't bother me so much, because I'm really happy with the album. I mean, there's a couple of things I'd go back and change about it if I could do it all over again, but I trust my own musical judgement enough to know that I did

what I set out to do with that record. And so, when people criticize it, I just think that they're missing the point of what I'm doing. The live show on the other hand . . . I've never pictured myself as the type of person to be a frontman for a band, and now all of a sudden I'm having to do that . . . So, when I read criticisms of our live show, that really bothers me, just because I'm in a really experimental stage and I don't feel all that sure about what we're doing . . . Like there

was this comment in a magazine about, 'This man should *never* perform live,' and I was going, 'Well, let's cancel the tour.' [Laughs]."

This time around, the MC's live show did improve upon the somewhat lazy performance with the Severed Heads earlier this year, and the sarcasm and satire behind his whining New-Age disciple persona came through as being quite funny.

When asked about the conceptual edge to his show and albums, though, Griffin is reluctant to expand on his message too much. True, he wanted to make some comment on the ways in which people's beliefs dominate their lives, but he says he "didn't want to limit the album [*Hell With the Lid Off*] that much." Griffin adds, "I thought of Rick Wakeman and *Journey to the Centre of the Earth*, and I went, well, I don't want to have to structure everything around one little idea, be it Hell or TV evangelists or whatever."

Still, Griffin's work does tend to concentrate on the truth behind various modern belief systems, and he says, "It's one of the most amazing things about people in general, the fact that they're so intent on latching on to some sort of thing that on the surface of it, even, is pretty ridiculous, or it seems to be if you really look at it. To me, it seems like a lot of the New Age stuff is like 'How could you possibly believe that? Would you bet your life on any of this stuff?' The same can be said for a lot of religious activity all over the world . . . People want to have something to believe in and

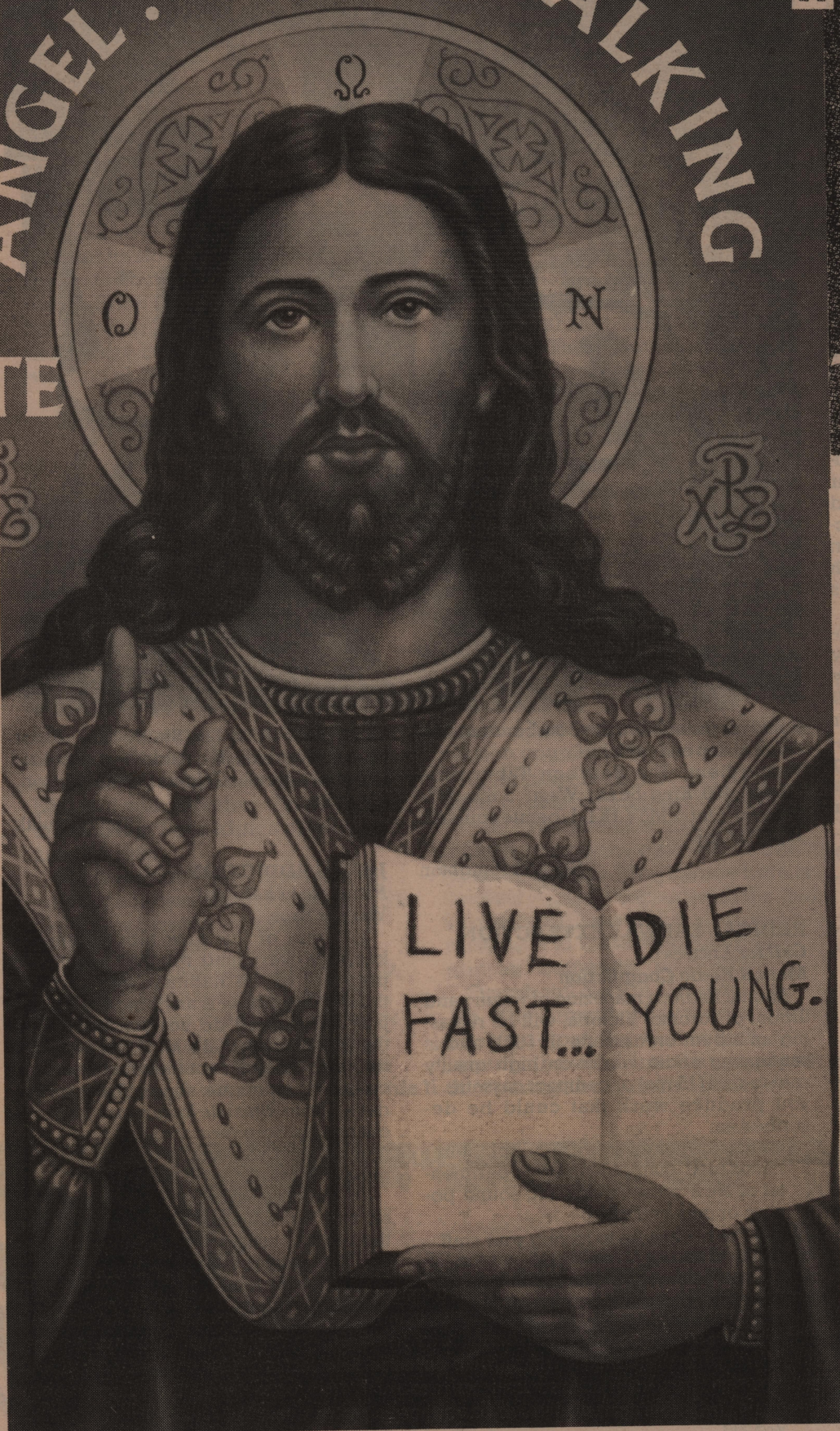
sometimes I don't think it really matters to them if it makes any sense of not."

Griffin turned to hip-hop to get his ideas across after growing up as a more "conventional" musician, listening to James Brown, the Tower of Power and jazzsters the Weather Report. When rappers started sampling these artists and others like them, Griffin found he could appreciate the resulting grooves. Not only that, but he found hip-hop an easy way for one person to "put in a lot of ideas and put together a lot of things in contrast that you could never do with just live instruments. I mean, if you're playing along in a song, you can play a bit of a beer-barrel polka, you can reference other things, but sampling enables you to do it in a way that's completely jarring . . . It's a much less abstract thing and I like that, I like the capabilities of it. A lot of people say it's a really trendy thing, but I personally think it's something that hasn't been exploited nearly as much as it's going to be . . . Or course, there's a lot of ways the whole thing is sliding into cliches right now. James Brown's been completely run into the ground, and you've got all these industrial bands sampling all these silly morbid lines from slasher movies . . . but that's the same with any musical technique. You can drive anything into the ground, like twelve-bar blues progressions, for instance."

Griffin's desire to make his music something fresh and original, more than just a vehicle for his lyrics, results in fairly tight artistic control, and he sets up most of the songs, detailing the slots for his partner, DJ Zero, to come in with his intense cuts and scratches. The music produced is highly complex, multi-layered and powerful. Griffin is, after all, a musician first and a commentator second. He explains, "Try as I might, I can't get rid of my musician training. I still view music as a perfectly valid end in itself. For me, all I'm into it for is the artistic end of it . . . There again, that reflects in our live show. Our live show might not be the most important thing that ever happened in the history of Western music, but I think our records are really something that stand on their own . . . To me, the music is the most important thing. I don't really have a message to get across. Sure, I make some sarcastic comments, but to me the main thing is just the music . . . The reason I approach it that way has nothing to do with whatever I think [messages are] effective or not, it's just not what I'm interested in. Like I say, I just love music for itself, and that's why I'm doing it."

And MC 900 Ft. Jesus does make music. Sure, it's sampled. Sure, it's sequenced. Sure, you can even dance to it. So what? Mark Griffin thinks hip-hop is a valid art form, and he uses it to make MUSIC, and maybe even say something in the process. He's got a new 12" single coming out in a while and you can bet there won't be any "real" instruments on it. And some of us like it that way, okay?

M.P. Allen





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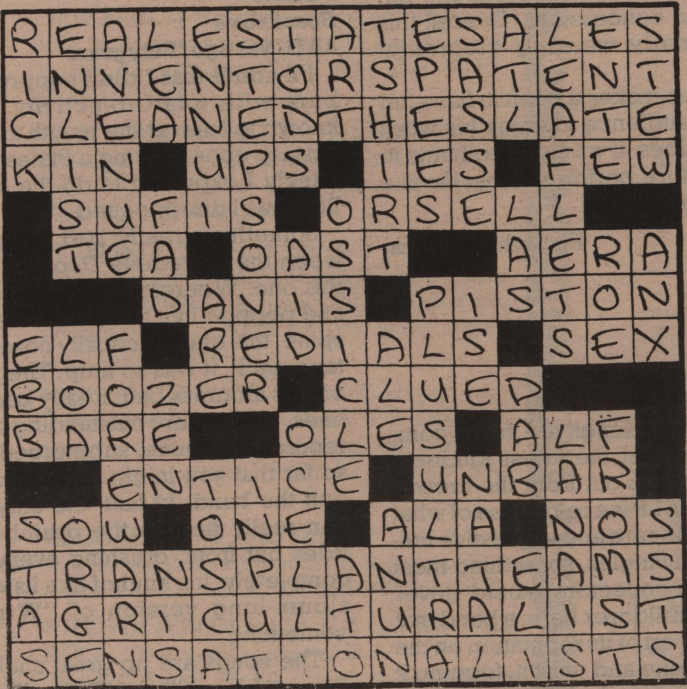
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The UVic Bookstore and OFFBEAT would like to thank the many people (from Nanaimo to Los Angeles) who entered the crossword contest. All but three entries were correct. Two contestants were curious about the origins of 29 across AREA and 11 down SASSE. Both words, although unusual, may be found in Webster's Third Unabridged Dictionary of the English Language.

Last month's winners!

M. McMartin
E. Lindblad
J. Lynch



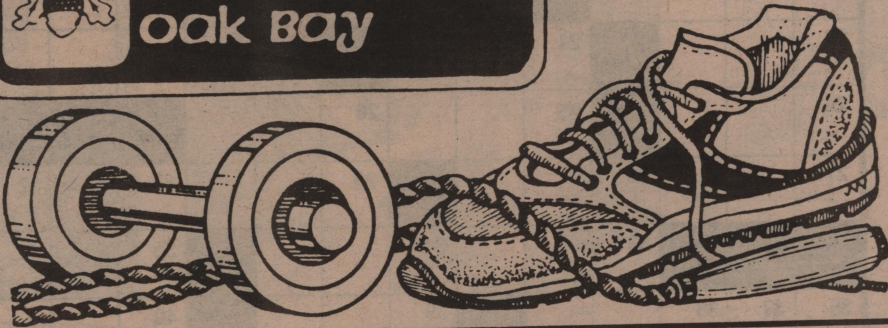
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THIS WK	ARTIST	TITLE	LABEL
1	★ Shadowy Men on a Shadowy Planet	Savvy Show Stoppers	Cargo
2	The Breeders	Pod	4AD
3	Green Day	39/Smooth	Lookout
4	Dead Milkmen	Metaphysical Graffiti CD	Enigma-US
5	Big Drill Car	Album Type Thing	Cruz-US
6	Fugazi	Repeater	Dischord
7	The Jody Grind	1 Mans Trash is Another Mans	DB Records
8	Mark Lanegan	The Winding Sheet	Sub Pop
9	Spikey Norman	The Green Album	Alternativ Noise
10	Ultra Vivid Scene	Joy: 1967 - 1990	4AD Records
11	Flour	Luv 713	Touch and Go-US
12	Sonic Youth	Goo	Geffen/WEA
13	Didjits	Hornet Pinata	Touch and Go-US
14	★ Bob's Your Uncle	Tale of 2 Legs	Dr. Dream Records
15	Poi Dog Pondering	Wishing Like a Mountain . . .	CBS-US
16	Jesus Lizard	Head	Touch & Go
17	Exploding White Mice	-	Greasy Pop
18	The Pounding Serfs	-	K Records
19	Billy Bragg	The Internationale	Utility/Polygram
20	Swinging Teens	Transfixation	Music Giel
21	★ Cottage Industry	Spin	Ikon
22	Coffin Break	Rupture	C/Z-US
23	Tackhead	Friendly as a Hand Grenade	TVT/MCA
24	The Pixies	Velouria	4AD
25	The Stone Roses	Fools Gold 9.53	BMG
26	Steel Pole Bathub	Lurch	Boner-US
27	Ed Hall	Love Spoken Here	Boner-US
28	Meat Puppets	Monsters	SST-US
29	Frightwig	Phone Sexy	Boner-US
30	Twenty Second Sect	Unexploded	Greasy Pop-US
31	All	Trailblazer	Cruz-US
32	Skinyard	Fist Sized Chunks	Cruz/Cargo
33	Bad Brains	The Youth Are Getting Restless	Caroline
34	Neurosis	The Word as Law	Lookout Records
35	Pale Saints	Barging Into the Presence of G	Polygram
36	Field Trip	Headgear	Slash
37	Weirdos	Condor	Frontier Records
38	Various	Heard Before The Heard	Flood1-UK
39	Love Camp 7	-	Bowlmor Records
40	Mudhoney	You're Gone/Thorn 7"	Sub Pop
41	★ Bootsauce	The Brown Album	Polygram
42	Marshmallow Overcoat	Beverly Pepper	Get Hip/Skyklad-US
43	Smashing Pumpkins	I Am One/Not Worth Asking 7"	Limited Potential-US
44	God	My Pal 7"	Lanceroak
45	Mr. T Experience	So Long Sucker/Zero 7"	Lookout!-US
46	Nick Cave	The Good Son	Mute/Enigma
47	★ FurnaceFace	Sucked Into Drugland 7"	Skull Duggery
48	Vale of Tears	Stand Up 7"	Cry-n-Tyme Records
49	Various	Groove Yard	Mango-US
50	Samiam	Too Many Buttons 7"	Lookout Records

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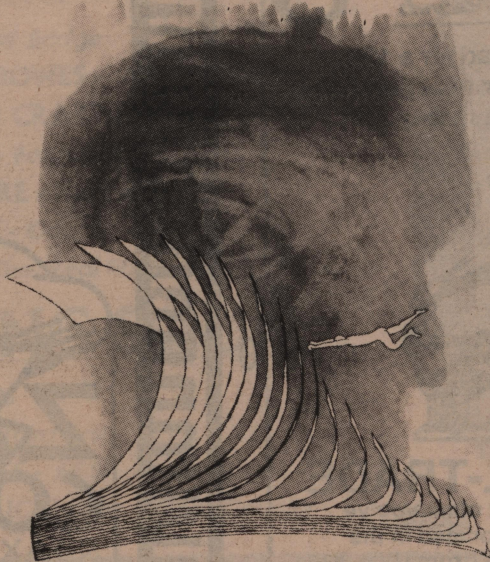
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Discussion

DISCUSSION cont. from p. 15

ize how blinding suggestion can be. The title track "The Good Son" takes as sympathetic a view of Cain as Nicholas Kazanzakas did with Judas. The blues/gospel rhythms, chiming organs, and layered vocal arrangements will trap you, sucking you deeper into whatever dark, personal recesses we all share. Enjoy.

Christopher Devlin

JOHN DOE Meet John Doe Geffen Records

Meet John Doe is John Doe's debut solo album. He has traded his bass, which he is known for from legendary punk band, X, and picked up the guitar and lead vocals. Taking the country-western approach to this LP, he's avoided old standards of moaning and crooning. Instead he presents liberated emotions and raw imagery. Mind you, the majority of this work is about love and heartbreak . . . sob, sob, . . . this is where we all sigh, *I can relate!* Many songs appear autobiographical, but

"No.52", for example, was written by Exene (of X) when John and Exene were still married.

For those who thrive on the instrumental aspect of bands, *Meet John Doe* will not disappoint. An innovative balance is set by two very different guitarists, Jon Dee Graham and Richard Lloyd. Lloyd cuts right to the point, while Graham possesses an erotic aggressiveness. Doe's guitar playing is sincere, strong, and fluid. Perhaps his singing could use a little gearing down in the Mr. Smooth department, but one must make concessions. Overall this is an emotionally wearing elemental album.

Live, John Doe makes a point to have fun and wants his audience to enjoy his work as much as he does. It would be a shame to pass by any future performances. He is a passionate man.

Elsbeth Haughton

KILLDOZER For Ladies Only Touch and Go

Albums of cover songs are fairly common these days, but the latest Killdozer release really stands out from the crowd. For one thing, this LP is a re-release of what was formerly a too-rare and expensive limited boxed-set of singles, something most of us lowly non-collectors would never see. Also, this is Killdozer here, a band that has built a large part of its reputation on the ability to take a song and twist it, forming it to fit a new and infinitely more disturbing mold. When Killdozer covers a song, it's usually with six feet of dirt. They wrestle the tune to the ground, kick it to death and bury it beneath a ton of guitar, bass, drums and vocals. When Killdozer covers a song, it stays covered.

This latest effort is no disappointment, either. Here we have a set of eight songs, each transformed to some degree beyond what they originally were. Sometimes the band goes at a song just like their namesake, plowing it and dancing on the grave, as they do with Elvis' "Burning Love," which degenerates into a holler-fest among some out-of-control noisiness, including what sounds like a kazoo, though it might just be feedback. It's hard to tell in all the confusion. Other songs are handled more reverently, such as Don McLean's "American Pie," which Killdozer performed live at their last show in Vancouver, and the album version is almost as stirring as the live one.

In between, there are a lot of songs, good and bad, which most anyone will recognize from their heyday as radio-dominant singles. For your money, you get things like "Take the Money and Run" (Steve Miller), "Good Lovin' Gone Bad" (Bad Company), "One Tin Soldier" (Coven) and more. Some of these are handled in Killdozer's trademark death-march style, while some rock out, coming off like an unholy alliance of your neighbourhood bar-band and a dump-truck full of rusty anvils crashing through your bedroom wall when you're busy dreaming about serial killers. Or something like that.

Anyway, you should buy this album . . .

it's worth more than twenty of your latest college-rock angry-young-wimp extravaganzas, and that's no joke. Neither is a good sharp kick to the back of the skull, but that's something else again. Oh yeah, check out the packaging — it proves that even a band called Killdozer can be as soft and romantic as they wanna be. C'mon, pucker up.

M.P. Allen

PIXIES Bossanova 4AD/Vertigo/Polygram

I'll admit that I didn't approach this album with total objectivity. I've been known to foam at the mouth and writhe in ecstasy upon hearing a Pixies album, and frankly I expected to do the same again. Boy, was I disappointed.

Something really bad happened between the incredible *Doolittle* album and this one. Whereas the last record buzzed and popped like a live wire welded to my spine, this one practically oozed out of my tape deck, it was so limp. The production on this album is bad. Really bad. The bass lines, which were outstanding on previous records, are gone, submerged in the mix so far that you might think Kim Deal had quit the band. In fact, the only thing you can really hear is the drumbeat, which rides out front, crushing everything else completely. It's kind of like listening to an album-long version of "Wipeout" or something.

The songs are no great shakes, either. Sure, "Velouria" and "Is She Weird" aren't so bad, but the rest seem pretty uninspired, almost, heaven forbid, repeats of old stuff. Then again, maybe not, but the producer screwed it up enough that you just can't tell anymore.

Yeah, I guess this just sucks. It's not the worst album in the world, but it's the worst Pixies album in the world, and that's too bad. I'll still buy their next one, because I'm hoping this is just some terrible mistake, but if it's not, I just might give up on these guys. Damn.

M.P. Allen

REAL TRUTH Dum Lik Uh Stump cassette

I never thought much about Kamloops before — 'till now. *Dum Lik Uh Stump* is chock full o' solid pop-core mixed with thrashin' guitars but your ears will have to forgive the not so hot sound quality, and often off key vocals.

From the first song, "Waiting for Nothing", the cassette cooks. "Empty Shell" has that great wakawaka choppy guitar sound, and "Laugh" reminds me of the Doughboys. "She" is the killer cut! It's the most melodic tune in this cassette, with its echoey guitars and soaring backing vocals, it's my personal fave.

A reliable source has told me that the band has already changed their name. God damn alternative types. But no matter what they're called, I don't think you can get the cassette in Victoria, so here's the address: Real Truth/628 Douglas St./Kamloops, B.C./ V2C 3C5

S.A. Dale Cooper

ACROSS

- 1 Type of sister or story
4 Beauvais' department
8 False god
12 *Our Miss Brooks* star
14 "A bumper of good liquor, will _____ contest quicker" (Sheridan)
15 CFUV bum?
16 Soon
17 *Laugh In's* Johnson
18 *Timex* _____ *Test*
20 Feathers' partner
21 Cee follower
23 French pronouns
24 Lamb's mom
25 Youth's opposite
27 Altered
29 " . . . when she _____ she was very very . . ."
33 Beauty parlor specialty
35 Hydrocarbon ending
36 High up

- 39 Pheasant brood
40 Run a temperature
41 Where fish sleep?
43 "Ma he's making eyes _____"
44 *Smoke a la Cheech and Chong*
45 Depressing CFUV magazine?
48 "_____ penny, two a penny, hot cross buns . . ."
49 Menu words
50 Confined, with "up"
51 Tokyo's old name
52 But, to Brutus

DOWN

- 1 More calm
2 Subjugate by fear
3 Embarrassed CFUV style?
4 Sphere
5 Suffix with ox or cyan
6 On a bench

- 7 Within, prefix
8 Famous CFUV band?
9 Cancel
10 Worship
11 Lois and Penny
13 Park or block follower
19 Entertain lavishly
21 Please the Red Cross
22 A.C. or D.C.
26 Not home
28 Syncopation CFUV style?
30 CFUV kitchen utensils?
31 Enliven
32 Removed from the manuscript
34 Shoe part
36 Put _____ to (terminate)
37 Sierra _____, W. Africa
38 Made of a certain wood
42 June 6th 1944
43 Arab cloak
46 Money roll
47 Sergeant, e.g.

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THE WEDDING PRESENT

Bizarro BMG Music/RCA

Here comes another Joy Division comparison, but *The Wedding Present* reminds me of that infamous angst band bred with 13 Engines. Lots of obnoxious guitars playing fuzzed-out, melodic, repetitious riffs. An obnoxious vocalists expressing oodles of anger and personal insult with only two snarling notes. Sure these guys grunt and grasp; sure they chant about yet another set of failed relationships. But I don't think their mash-potatoed hearts really bemoan their middle-class misfortune. They're not whining.

The songs are pretty consistent stylistically. If you like one, the rest should follow. (If you hate one, well, buy Fugazi). "Brassneck" opens the album, complaining about some goof's insensitivity. "No" sardonically questions both trust and infidelity (strange as that may seem). This British band shows that off-centre musicians can stay grungy and raspy without losing the mass-appeal potential of their melodies. The peculiar guitar sound may irritate some people, but the tensions and dynamics of the arrangements keep Bizarro from becoming too much punk/pop. Good up-tempo music, with plenty of cynicism and a sense of being stomped on.

Christopher Devlin

LITERARY:RANDOM FREQUENCY. Poetry, prose, and drama, brought to you with love by UVic creative writing students SUN. 3:30-4:00 p.m.

NATIVE:NATIVE VOICE: A two hour program dealing with issues, cultural, political and spiritual in nature that affect and represent the People of the First Nations; with traditional and contemporary music, and news events. SUN 6:00-8:00 p.m.

NEW ALBUM REVIEW: An all-encompassing look at the latest vinyl and CD stuff to come oozing through the CFUV mail slot. MON. 2:00-3:00 p.m.

NEW YORK MUSIC: The World's finest new music can be heard from *Live at the Knitting Factory*, a happenin' new music club in New York. Tues. at 2:00 p.m.

PLAYLIST: PLAYLIST SALAD: A two hour extravaganza featuring the best from CFUV's legendary and trend-setting playlist, as tossed and dressed by members of CFUV's music department. SAT. 2:00-4:00 p.m.

RAP: RAPTRAXX: A show focusing on rap, soul, and the artists behind them. For everything from Public Enemy to Fishbone, join Larry Petersen for the best in hip-hop tunes. SAT 10:00-11:00 p.m.

REGGAE:ALIVE AND DREAD Take a flight with the A&D crew through the regions of Reggae and African music. SAT. 6:00- 9:00 p.m.

RHYTHM & BLUES:LET THE GOOD TIMES ROLL. "The world's greatest D.J." (Monday, Times Colonist), Eric LeBlanc, surveys Black Rhythm & Blues n' Gospel. WED. 8:00-9:30 p.m.

20TH CENTURY COMPOSERS: INFREQUENCY. An eclectic survey of personalities and styles in 20th century composition. TUES. 9:00-10:30 p.m.

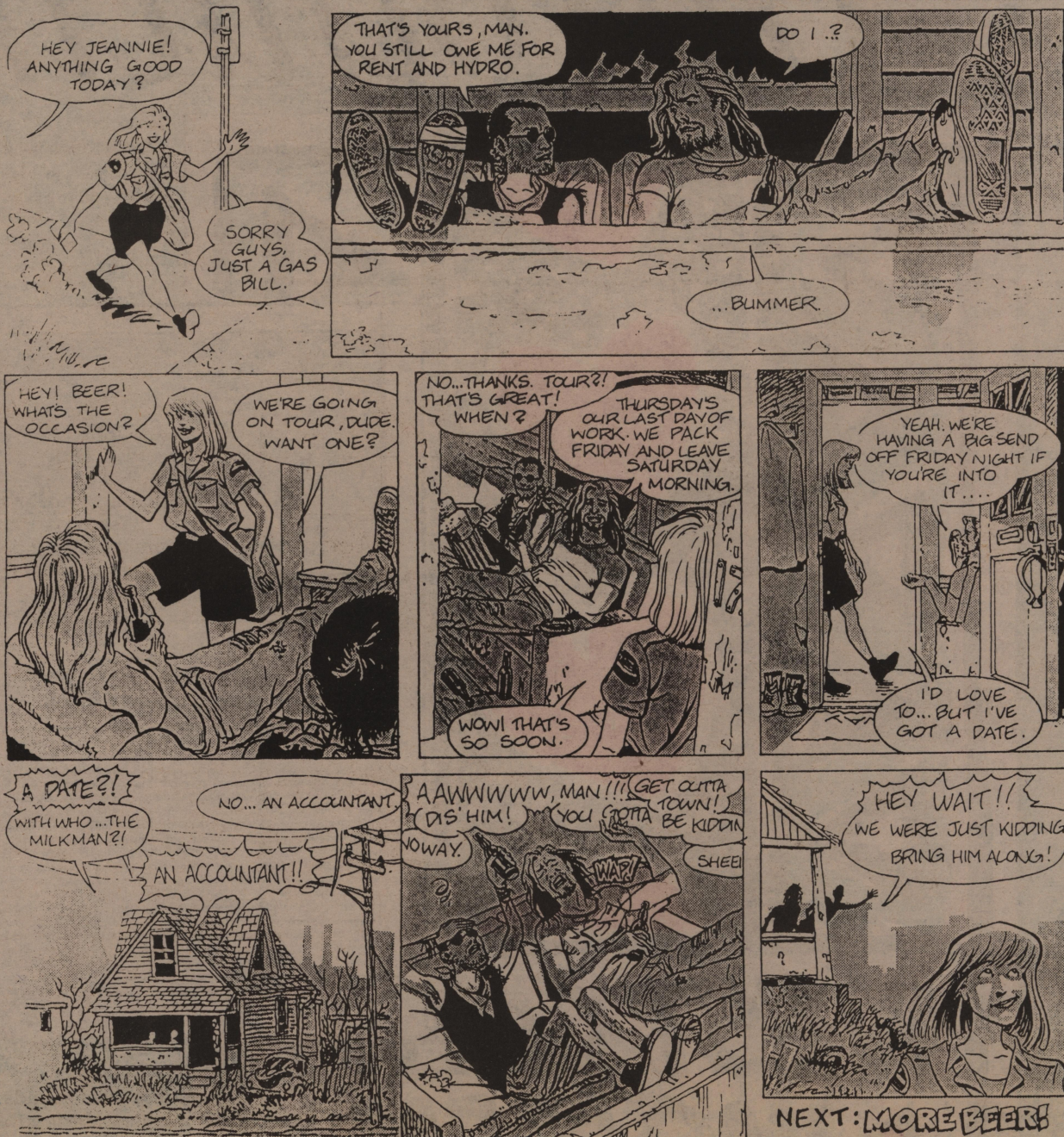
WOMEN IN MUSIC: BEATING TIME Surprise, surprise. There are women in the music industry too. Lauri Nerman and Marianne Alto explore. MON. 9:00-10:30 p.m.

WOMEN'S ISSUES: WOMEN ON AIR public affairs concerning women. TUES.8:00- 9:00 p.m.

WORLD AFFAIRS: COMMON GROUND: An excellent documentary series which looks at political, military, economic, and social issues. Produced by Iowa's Stanley Foundation. THURS. 1:00-1:30 p.m.

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WEST COAST WOMEN

1991 Appointment Book & Resource Guide



P.K. Page

still learning about herself

P.K. Page, one of Canada's best known poets, is still learning about herself. "I always said I couldn't write to order," she says, then describes with a smile the exceptions to that rule. Kaleidoscope Theatre, for example, commissioned P.K. to write two poems about kaleidoscopes; then the CBC wanted a poem for two voices. And when she received honorary Doctor of Law degrees from both the University of Victoria and Simon Fraser University last year, she was asked to speak on the environment at their convocation ceremonies. And she obliged and learned.

Her poetry examines human experience; her carefully drawn images from the natural world are symbolic of our transformations. She says her work has become more subjective, though not autobiographical: "I'm interested in looking out."

P.K. is also a visual artist and has shown her work under her married name, P.K. Irwin. She began drawing while in Brazil and Mexico where her husband was the Canadian ambassador.

What would she tell beginning writers? "If it matters enough to them, they will continue.... It's only by writing that you can write." P.K. adds that "the chances are that you are not going to write a masterpiece; so you have to love writing itself."

In 1990, P.K. completed a children's book (Ketchikan Press) and wrote an epilogue to a book written by her parents when she was a child: *Wisdom From Nonsense Land* will be published by Press Porcupine.

As her learning experience continues, P.K. Page says "You start life more arrogant than when you end it." ♥

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► To do from last week...

SMTWTFS	SMTWTFS
1 2 3 4 5 6 7	1 2 3 4 5
8 9 10 11 12 13 14	6 7 8 9 10 11 12
15 16 17 18 19 20 21	13 14 15 16 17 18 19
22 23 24 25 26 27 28	20 21 22 23 24 25 26
29 30	27 28 29 30 31

Monday Sept 23

○ 11:00 AM

Tuesday Sept 24

Wednesday Sept 25

Thursday Sept 26

Friday Sept 27

The Weekend
Sept 28 & 29

Must do this week...

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